



Oliver Comerford: True Romance

While motorways running through pastoral scenes may often be a metaphor for man's despoilment of his surroundings, and, therefore, for an ineluctable destructiveness in human nature, Oliver Comerford portrays them in rather a different way. In his new series of landscapes, far from being an indictment, they are a reassuring presence, evidence of civilisation and a measure of certainty. Even an illuminated petrol station, a conventional emblem of environmental damage, hovers in twilight as if caught between two vast,

uncontrollable worlds, the sky above and the grey road below. Artificial light glows comfortingly in other paintings too, such as True Romance IV (pictured above): cutting through the dismal, wintry settings and drawing the eye away from the mucky foreground. Man may be caught between the artificial and natural worlds, but in Comerford's wide perspective he's just as at home in both.

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